



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## THE USE OF ANTHOLOGIES IN THE STUDY OF LITERATURE

By PHILIP H. CHURCHMAN

THE arguments against anthologies are familiar and obvious. Instead of an intense intimate friendship with the choicest flowers in the garden of literature, it is felt that they give us the bird's-eye view from the far-off airship that takes in everything and penetrates nothing. Or perhaps the reader may be compared to a traveller in an express train, rushing through provinces but never knowing a personality. Books of selections, it is argued, are scrappy and superficial.

And so they are, compared with the intensive study of complete masterpieces. If education may be defined (in part) as a process of learning something about everything and everything about something, the anthology may lay no claim to contributing to the second half of the process. The question arises whether the first half is not an important half,—whether or not the extensive survey has virtues that intensive dissection has not. There are vistas unknown to the pedestrian (and even less familiar to the microscopist) which the airship embraces; mountain ranges seen in panorama—even be they dim, distant, and hastily glimpsed—may have a charm other than that we feel in the minute study of crater or rock crystal. It is something to read a bit of Malherbe and Musset in the same year and to compare them; Voltaire sets off Chateaubriand and Lamartine; Descartes and Lammenais, Racine and Hugo, gain in meaning when met in quick succession and contrasted. The course that can accomplish this broad view in any real sense without the help of a book of selections must be exceptional indeed. If compromise, or a combination of processes, be not wholly out of order, the anthology may prove, after all, a friend rather than an enemy.

Such, at least, are the feelings animating these remarks, which are based upon an experience that has fundamentally modified an earlier prejudice against the anthology as a means of instruction in literature. And at this point it may be proper for us to remember that the French, who are not precisely a stupid or

superficial race, nor cold to the claims of literature and of education, have long emphasized the value of *morceaux choisis* in their educational scheme.

The question arises also whether the anthology has not been somewhat maligned, whether there may not be certain types of literature for which it is wholly satisfactory, and whether its defects may not be partially overcome in relation to the other types. Those genres for which a book of samples should and must suffice in a general survey course are the lyric, letters, sermons, *pensées*, and maxims. If we feel that the selections might have to be generous to do justice to Hugo and Pascal, we must certainly agree that La Rochefoucauld and Hérédia can be fairly represented in a very few pages each. Let us remember that we have in mind a general survey course, covering several centuries; Hugo's verse is hardly to be extensively sampled in such a course, if the student is to have time for anything else. In a general way, then, we may maintain that (in survey courses) the anthology is satisfactory in lyric, letter, sermon, *pensée*, and maxim.

For novel, play and long philosophical work it is *not* satisfactory by itself, and we may as well face the fact. But what are we to do about it? We, of course, wish to know something about these types of literature; but to read many plays in a survey course takes much time; and to read any considerable number of novels means mere skimming, or crowding out much else that is valuable, or else it must make unreasonable demands on the student. We must choose, then, between two admittedly unsatisfactory processes,—selecting an occasional work here and there and imagining we have an idea of the period, or reading small parts of a large number of outstanding things. Both processes are weak in spots, and a debate upon their relative merits is hardly worth while here. It will be more profitable to consider whether the anthology may be wisely used in survey courses and how it may be partially redeemed from its sins.

In the first place it fits handsomely into a compromise; we may *supplement* our reading of samples by reading entire an occasional masterpiece,—a very different thing from *replacing* the selections by a very few complete texts.

Secondly, the stock objection to the anthology may be materially weakened by providing good clear outlines of the longer

works read only in part. The net result from the combination of such a summary with careful translation of a significant selection will usually compare not unfavorably with much of the more pretentious reading done in our classes while struggling to cover an impossible field. These synopses must be interesting, faithful and intelligible; and they should indicate clearly the precise point from which the excerpt was taken. They should form a part of the student's task equally important with the translation of the extract. To provide the proper sort of synopses in mimeographed form, when the demand is not sufficiently great to justify printing, is no very difficult task; certainly the class hour should not be wasted in dictating them; better post them on the bulletin board, if other means fail.

Interesting but not essential supplements to these synopses would be: (1) A brief outline of literary history; (2) Questions designed to encourage an appreciative and critical attitude toward the literature that is being read; (3) Additional bibliographical material in the way of more extended anthologies and available editions of masterpieces. The study of a simple manual is assumed as an indispensable accompaniment to the reading.

Two types of literature course have been implied above,—the survey of periods, and the intensive study of masterpieces. The *reductio ad absurdum* of the first is a recitation from text-books, with no reading in literature; of the second it would be a mere heterogeneous (and very limited) collection of outstanding masterpieces with no reference to genre or epoch. The reasonable teacher must feel the importance of both things,—of knowing intensively single great gems of literature, and also of knowing something about setting, development, and varying styles. Some courses will emphasize the first of these processes, some the second, nearly all will compromise. The anthology, it is argued herein, is the best tool for the general survey, but it should provide framework for, lead to, and stimulate the study of great masterpieces. In what sort of courses does it belong?

The conflict between the "conversationalists" and the "readers" in the modern language field is taking clearer shape. After a grammar-translation period ruled by tradition and habit, we are having a talkative period ruled by emotion and revolt; but clear-sighted educators are formulating defensible philosophies in

which aims are reasonably stated and programs clearly set down. All the implications of Palmer's significant books,<sup>1</sup> for instance, favor oral work as essential both as means and end; while Cerf's recent article in the JOURNAL<sup>2</sup> argues well for reading as the most desirable and attainable aim. And each contention has in it at least some germ of right: conditions must vary with the age and purpose of the pupil. The development of reading ability is an attainable end, and it has high intellectual implications; conversation, if less certain of attainment, of restricted practical importance in the America of today, and without great intellectual implications, is more interesting and alive, is perhaps essential to a real inner understanding, and is certainly of large practical importance to a limited number. We cannot reconcile these conflicting purposes: we must recognize them and plan for each.

It is a reasonable contention that the *elementary foundation* courses should include work of every variety, perhaps making a good reading knowledge the chief aim, but paying respectful attention to oral work as a basis for live interest and for the later "practical" courses, and to utilize the ear as a path to the brain. By a "foundation course" is meant not less than *two* year courses of three hours each (or *one* six hour course) in the college; or three to four years in the high school.

After the foundation work, it would seem wise frankly to recognize differences of aim and to split the work in French into three or four paths,—one course (or series of courses) emphasizing literature, one stressing language, one on scientific French (if necessary), and possibly also the beginning of teacher training. Interested students will frequently take linguistic and reading courses side by side. The linguistic course will stress the direct (oral and written) use of the language, and continue the study of syntax and pronunciation, using reading material (presumably fiction and drama) chiefly without translation. This will lead up to a special course for teachers in syntax and phonetics.

Having eliminated from literature courses all but literary aims (and the incidental increase in reading ability), we should then be

<sup>1</sup> *The Scientific Study and Teaching of Languages*, by Harold E. Palmer, Harrap, London, 1917. *The Principles of Language Study*, by the same, World Book Company, 1921.

<sup>2</sup> May 1922 (VI, 8, 419). Barry Cerf: *Aims in the Teaching of Modern Languages (With Especial Reference to French)*.

able to center our attention upon the reading and discussion of significant French prose and verse. In such courses translation would be a frequent necessity in the earlier stages, but comprehension without translation would be striven for, and, in the final stages, comprehension would be taken for granted without any explicit tests.

The anthology may be used from the start in the literature courses,—first of all in the fundamental General View Course. Without any dispraise of other texts, the *Anthology of French Prose and Poetry*, by Vreeland and Michaud (Ginn),<sup>3</sup> and G. L. Strachey's *Landmarks in French Literature* (Holt), may be mentioned as eminently suitable material for a General View Course in French Literature, especially when supplemented by the reading of as many entire masterpieces as the varying abilities of the several students may justify. The four hundred large pages of the *Anthology* alone will keep the less well prepared students busy for a whole year (if careful translation is demanded); the more advanced will of course read freely elsewhere. The *Landmarks* will supply sufficient literary comment for a survey course of not too advanced a grade. Notes containing outlines of plays, novels, philosophical works, long poems, etc., and the other supplementary material previously mentioned, will help to make the work intelligible and stimulating.

A similar program may also be recommended for the private study of the young teacher, whether he is destined ever to handle literature or not. By following it he will acquire a systematic knowledge and be inevitably led on to read entire the works sampled. Perhaps he will go back into the 16th century by using the Darmesteter-Hatzfeld manual<sup>4</sup> (discussion as well as extracts), and then acquaint himself with the Middle Ages (back to the very beginning) through the Paris-Langlois *Chrestomathie*.<sup>5</sup> A similar excursion into Spanish suggests the use of Menéndez Pidal's prose *Antología*,<sup>6</sup> Ford's *Anthology of verse*<sup>7</sup> and *Old*

<sup>3</sup> From Malherbe to Anatole France.

<sup>4</sup> *Le Seizième Siècle en France* (Delagrave).

<sup>5</sup> *Chrestomathie du moyen âge* (Hachette).

<sup>6</sup> *Antología de prosistas castellanos* by R. Menéndez Pidal. Pub. de la R. F. Esp. (Stechert).

<sup>7</sup> I. D. M. Ford, *A Spanish Anthology* (Silver, Burdett and Co.)

*Spanish Readings*,<sup>8</sup> and Fitzmaurice-Kelly's *Readings in Spanish Literature*.<sup>9</sup>

We are not yet done with the use of anthologies. Their value is not restricted to the General View Course; they also provide an ideal frame work for intensive courses dealing with special periods. Even when we have a whole year for the special study of a given century, we often end with a feeling of being rushed or guilty of superficiality or a lack of perspective. We may have done reasonable justice to outstanding figures, but there are lesser lights or longer works that we should have wished at least to sample. The anthology helps us.<sup>10</sup> In the first month of the term we may begin our study of the period with a hasty chronological sketch by means of the anthology and the elementary manual; then may follow the intensive study of each important genre (lyric, drama, novel), with the comfortable feeling that we can stop anywhere without leaving a torso, and that a helpful framework has been constructed into which the single masterpieces fit naturally. With one or more of the French and Spanish anthologies mentioned above, this method will apply to any century from the twelfth to the nineteenth. Thus utilized the anthology serves a purpose that not even the extreme partisan of the masterpiece method should condemn.

*Clark University*

<sup>8</sup> Ginn.

<sup>9</sup> James Fitzmaurice-Kelly: *Cambridge Readings in Spanish Literature* (Camb. Univ. Press).

<sup>10</sup> Either the general anthologies mentioned above or perhaps more highly specialized books of selections.